

COURSE OBJECTIVES:

To introduce the student to traditional methods of making paper, and to explore the possibilities of paper as a medium integral to the art making process.

COURSE OUTLINE:

Fall Term:

Sept. 6 - Slides and introduction - "Transformations in Paper"

Sept. 13 - Mould making - bring supplies and be ready to work in the woodshop.

Sept. 20 - Space and Equipment:
Pulp preparation: plant fibres used for papermaking, various methods of pulp preparation, sheet formation, pressing and drying.

Sept. 27 - Color and Paper
Internal - dyes and pigments
External - paints, stains, additives
Sizing of paper

Oct. 4 - PAPER AS CONTAINER
Introduction to first assignment
critique of first sheets

Oct. 11 - Casting with paper: vacuum casting, plaster and fiberglass moulds - *met 400 Dowd*

Oct. 18 - Work session - *need clay + plaster to make mould*
info on PMS - PMP

October 25 Critique of first assignment

Ponte
Oct. 25 - 2nd assignment PAPER: A SERIAL ATTITUDE
in 2 or 3 dimension, collage, marks and/or traces,
with consideration to formal and conceptual concerns.

Nov. 1 - Relief casting:
vacuum forming, routed wood/wood cuts

Nov. 8 - Mono prints

Nov. 15 - *Bonnie ??*
work session and individual progress critiques

Nov. 22 - work session

Nov. 29 Fall term critique

Winter Term - Papermaking

Jan. 10 Introduction to Japanese methods of papermaking.

Jan. 17 - Introduction to 3rd assignment: PAPER MAKES SPACE

consider - light, translucency and structure

Japanese papermaking continued:

Decorative papers

Jan 24 -

Feb. 14 - Work sessions - specific problems and projects to be discussed

Feb. 19 - 23 Spring Break

Feb. 28 - ~~Critique~~

mono print + relief cutting paper from a printmaking part 6

Mar. 7 - Discussion of final projects - individual interviews

Mar. 14 -

Ap. 11 Final project development

April 18 - FINAL CRITIQUE

ASSIGNMENTS and/or PROJECTS:

There will be 4 projects, plus 20 sheets due: PAPER AS CONTAINER, PAPER: A SERIAL ATTITUDE, PAPER MAKES SPACE, FINAL PROJECT - to be selected in consultation with instructor. The 20 sheets will be turned in with your notebook/journal at the end of the year. 10 regular sheets and 10 that have been altered, externally or internally.

COURSE EVALUATION:

80% of final grade is based on projects.

20% of final grade is based on your notebook/journal and 20 sheets. In determining the grade, consideration will be given to imagination, technical expertise, successful intergration of concept and materials.

STUDENT RESPONSIBILITIES:

Each student is responsible for his/her own materials and for keeping the studio in good working order, ie: clean, organized, removing work when dry.

It is important that students come well prepared for all classes. Absent students must obtain information on materials and assignments required before the next class, from another student.

It is expected that students do approximately 6 hours of studio work between classes. Workshop schedule will be posted.

Each student must keep the studio clean and organized - failure to do so will limit access to equipment and studio.

BIBLIOGRAPHY - PAPERMAKING

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- * Heller, Jules, Papermaking, New York, Watson-Guption, 1978.
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- Poyer, J.N., Experiments in Making Paper by Hand, J. Norman Poyser, Point Claire, Quebec, 1966.
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- * Yanagi, Sōetsu, The Unknown Craftsman, A Japanese Insight into Beauty, Kodansha International Ltd., 1972.